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Vol. 11, No. 3, Fall 2000 (includes “items of interest,” "citations received," book review of Thomas Thiis-Evensen's Archetypes of Urbanism, essay by Ingrid Leman Stefanovic, and poem by Christine Rhone).

Environmental & Architectural Phenomenology Newsletter

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This issue is the last for 2000. We enclose a renewal form and ask you to respond promptly so we will not need to send a reminder. As always, we are grateful for additional contributions from those readers who are able to give. Without the extra donations of a sizeable number of readers, we would not be able to continue.

This issue includes items of interest, citations received, and a book review. David Seamon discusses architect Thomas Thiis-Evensen's *Archetypes of Urbanism*, a phenomenology of urban visual form. We also excerpt a section from Thiis-Evensen's book on what he calls "cutting streets."

Our feature essay in this issue is by philosopher Ingrid Leman Stefanovic and is extracted from her just-published *Safeguarding Our Common Future*, a book that marks a beginning toward a phenomenology of sustainability. We end with a poem by writer Christine Rhone and the last installment of our bibliography on environmental and architectural phenomenology.

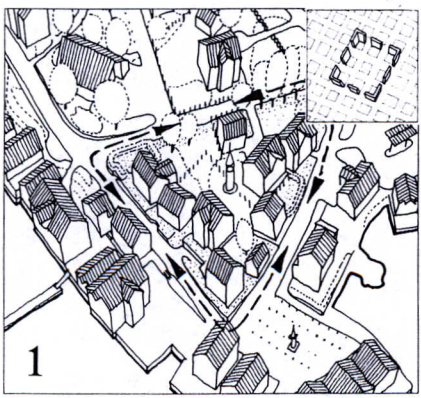
INSTITUTE FOR TRADITIONAL ARCHITECTURE

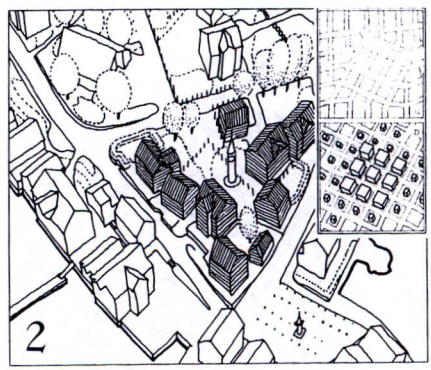
The Institute for Traditional Architecture (ITA) was recently founded to improve the built environment of "middle America"--the massive and rapidly expanding suburban sprawl that increasingly impacts life in the United States. The group hopes that "an organization dedicated to improving the standards of developer homebuilding across the U.S. will have a significant positive effect on the quality of suburban life."

ITA's educational program will concentrate on the techniques of traditional architecture alongside urbanism and architectural composition and drawing, and will be organized on a formal apprenticeship system similar to what existed both in the U.S. and Europe until the 1920s, when architectural education at major universities began to dominate the landscape.

http://intranet.arc.miami.edu/rjohn/ITA.html.

Below: Contrast between a neighborhood and it surroundings on the basis of: (1) a clearly delineated boundary; and (2) a clearly delineated district. From Thiis-Evensen's Archetypes of Urbanism*--see review, p. 4.*





ITEMS OF INTEREST

The **International Association for Environmental Philosophy** presents its third annual program October 7-9, 2000, at the Pennsylvania State University immediately following the annual meeting of the Society for Phenomenology and Existential Philosophy (SPEP). IAEP offers a forum for "wide-ranging philosophical discussion of nature and the human relation to the natural environment, and embraces a broad understanding of environmental philosophy, including environmental ethics, environmental aesthetics, ontology, theology, philosophy of science, political philosophy, ecofeminism, the philosophy of technology, and other areas." Contact: K. Maly, Philosophy Dept., Univ. of Wisconsin, La Crosse, 1725 State St., La Crosse, WI 54601.

The **Institute of Classical Architecture** is sponsoring an Architectural Drawing Tour in Rome, Italy, October 6-14, 2000. The tour is designed "to allow an intimate group of some 18 participants to focus in depth on the language and history of Roman architecture and urbanism. Participants will be instructed in a variety of drawing exercises including measured and analytical drawing and perspectve sketching in a variety of media." ICA, 225 Lafayette, St., Suite 1009, NY, NY 10012 (917-237-1208; www.classicist.org).

The **Center for Environmental Arts and Humanities** sponsors research, artistic endeavors, and programs that explore the relationship between nature and the realm of art and the humanities. The group publishes **Center for Environmental Arts and Humanities Newsletter.** CEAH, Mail Stop/098, Univ. of Nevada, Reno, Nevada 89557 (702-784-8015).

The **Society for Human Ecology** is sponsoring the conference, "Democracy and Sustainability: Adaptive Planning and Management," October 18-22, 2000, at the Snow King Resort in Jackson Hole, Wyoming. The theme reflects "the growing emphasis on making environmental and resource decisions among an engaged and interested public." Jonathan Taylor, C/o USGS/MESC, 4512 McMurray Ave., Ft. Collins,CO80525

The **Center for Respect of Life and Environment** promotes "the ethics and practices necessary for a compassionate and sustainable future." The group publishes the environmental journal *Earth Ethics* and sponsors several programs including the Forum on Religion and Ecology; and the Millennium Spirituality and Sustainability Conference (held each summer in Assisi, Italy, the birthplace of St. Francis). CRLE, 2100 L St. NW, Washington, DC 20037 (202-778-6133; www.crle.org).

The work of the **Sophia Center**, a part of Holy Names College in Oakland, California, is grounded in the ideas of theologian and philosopher Teilhard de Chardin. The focus is a probe of the "remarkable contemporary convergence that is blending religion, art, science and justice in an all-embracing global cosmology." Programs emphasize both "time-honored wisdom and the contemporary forces that are reshaping human experience." The center offers a fully-accredited master of Arts in Culture and Spirituality. SC, 3500 Mountain Blvd., Oakland, CA 94619 (www.hnc.edu/~sophia/).

PUBLICATIONS

Randall Arendt, 2000. *Growing Greener: Putting Conservation into Local Plans and Ordinances.* Washington, DC: Island Press.

This conservation planner suggests innovative ways in which communities can continue to grow while fostering a balance between economic vitality and community livability.

Thomas Bender, 2000. *Building with the Breath of Life*. Manzanita, OR: Fire River Press (508-368-6294).

This architect examines ways to design more in keeping with nature and place.

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Ford, Larry R., 2000. *The Space between Buildings*. Baltimore: Johns Hopkins Press.

"Through description and photography, this geographer offers a guide to the qualities of design, architecture, and ornamentation that create the character of urban spaces."

Richard Longstreth, 1999. *The Drive-In, the Supermarket, and the Transformation of Commercial Space in Los Angeles, 1914-1941*. Cambridge: MIT Press.

This architectural historian examines the early development of two kinds of retail space that have become ubiquitous in the United States.

Dermot Moran, 2000. *Introduction to Phenomenology*. NY: Routledge.

This philosopher examines the contributions of nine key phenomenological thinkers: Brentano, Husserl, Heidegger, Gadamer, Arendt, Levinas, Sartre, Merleau-Ponty, and Derrida. "Throughout, the enormous influence of phenomenology in the course of 20th-century philosophy is explored."

A REQUEST FOR HELP FROM *EAP* READERS

Rosmarie Bogner is a doctoral candidate who just finished her three-year residency at Pacifica Graduate Institute's doctoral Depth Psychology program. Her dissertation will focus on the importance of place in human experience. She writes:

"My dissertation will examine the topic of place and its influence on the human psyche. I am looking for stories that depict/prove/illustrate the effects of both the built and the natural environment on the dweller--in Heidegger's sense--with special attention to change in psychological states. My focus will be on incomplete and unfinished encounters with places that have played important roles in peoples' lives--such as one's first house or the place of an accident, places of juncture and threshold, locations of meeting and loss."

Bogner is seeking respondents who might be interested in providing her such stories about places. She explains: "This is an artistic/multimedia /participatory action project that intends to give person and environment equal status. I intend to accompany my respondents back to their pivotal places and record and facilitate the reunion. The process will include making a film of the experience." If you are interested in participating or finding out more, please contact: Rosmarie Bogner, PO Box 1285, Ketchum, ID 83340 (208-726-8088; rbogner@earthlink.net).

MEMBERSHIP NEWS

Christine Rhone is a writer, artist, teacher, translator, and cartoonist. Her areas of interest include sacred geography, landscape symbolism, and geomancy. She has written, with John Mitchell, *Twelve Tribe Nations* (Thames & Hudson, 1991) and has translated Jean Richer's *Sacred Geometry of the Greeks* (SUNY Press, 1994). Her art has been exhibited in Australia and the U.S. Presently, she is working on a series on "sacred geometry" in the medium of ink and colored pencil on paper.

Her poem, "Hopi Navigation," appears on p. 13 of this issue of *EAP*. She writes: "This poem came about through sailing from Miami to Nassau at a time when I was investigating the antiquities of Florida (the artifacts and sacred landscapes of the Calusa Indians, in particular). I uncovered a great sense of beauty and mystery which then continued to inspire me as our boat sailed across the Gulf Stream, through to the Bahama banks, which are an extraordinary seascape.

"For miles and miles, the water is only a few feet deep and is the turquoise color of a swimming pool. Because of the conditions at the time, we were sailing and sailing but making no progress at all, the combination of the currents and winds being contradictory.

"We were in a kind of aquatic no-man's land, and when we finally moved on, we got to a part of the ocean where the floor drops very suddenly hundreds of feet to abyssal depths. Color deep indigo, almost black. Areas near a certain island, off limits, where the U.S. military tests deep-sea weapons.

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This whole ocean zone--the banks and the abysses--is astounding.

"I had just read a Frank Waters' book on the Hopi. The power of the water, the Hopi's magical invocation of rain in the desert, their mythical migration to the ritual four corners--these images in my head as I was marooned at sea combined to produce my poem." (christine@rhone.abel.co.uk).

HASSAN FATHY'S 100th BIRTHDAY CELEBRATED

To commemorate the 100th birthday of the remarkable Egyptian architect who sought to design inexpensive but humane environments for Egyptian peasants, the American University in Cairo has organized an exhibit of Fathy's architectural drawings, design notes, furniture, and gouaches in the style of Persian miniatures. If few of Fathy's building projects remain, his ideas continue to resonate internationally, particularly as presented in his spellbinding *Architecture for the Poor*, which describes his unsuccessful efforts to design and build the village of New Gourna for several thousand peasants who lived near the site of the Valley of Kings [see *EAP*, 9,2]. Journalist Susan Sachs, who reviewed the exhibit in the *New York Times* (April 4, 2000), writes:

> New Gourna today is a sorry epitaph for Mr. Fathy, who died in 1989 at 89... The village is inhabited by the peasants he at once romanticized and vainly hoped to transform.... Residents have plugged up the wind catches, drastically increasing the indoor temperature in summer and lowering it in winter. They have covered the courtyards, blocking out the sky. They have crammed concrete into the windows. And whenever one of the signature Fathy domes collapses--as they tend to do from natural wear and a little help from the villagers--the residents rebuild in reinforced concrete, mimicking the anonymous urban housing blocks Fathy so detested.
>
> "The world has changed," said Abdel Badawi Mohammed Omar, the proud owner of a boxy concret house that he built on the ruins of an original Fathy structure. "We wanted something modern, with a modern look" (p. E4).

BOOK REVIEW

Thomas Thiis-Evensen, 1999. *Archetypes of Urbanism: A Method for the Esthetic Design of Cities*. Oslo: Scandinavian University Press. ISBN 82-00-22677-8.

This book is written by the Norwegian architect Thomas Thiis-Evensen, whose 1987 *Archetypes in Architecture* is a major contribution to the phenomenology of architecture and architectural experience [see *EAP*, 1, 2/3]. Partly drawing on principles of his earlier study, Thiis-Evensen attempts to establish a conceptual foundation for understanding the visual form of the city and, thereby, for providing the urban designer with a means to "increase visual clarity" of the city (p. 69).

The core of urban visual form, Thiis-Evensen argues, is the relative degree of directionality that the urban fabric provides through its streets, open spaces, and neighborhoods. He writes:

> We intend to emphasize the single element which we feel is the closest thing to a universal architectural experience: the directionality of space. Due to our kinesthetic experience, we are affected by how individual urban spaces--by means of their bordering elements such as roofs, walls, and floors--"guide us." This influence has to do with the plan of the space, its height, width and depth, and with how its proportions, edging and subdivision contribute to ... a situation's "visual excitement" (p. 14)
>
> In substance, [this argument] refers to an evaluation of each project's relationship to the directionalities of urban space. Guidelines for new construction are based on analysis of what the situation "suggests" in terms of directional tendencies--in other words, how it "leads" us. This implies an initial exposure of existing urban qualities and possibilities in terms of the directional gesture. These qualities and possibilities are viewed in relation to the micro-structure, which involves detailed spatial organization of the single square or street on the one hand, and in relation to the macro-structure, which involves the primary shapes of the overall landscape, the main networks and the most important buildings (p. 32).

In presenting his theory of urban-form-as-visually-experienced, Thiis-Evensen divides his

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book into three parts. In the first section, he lays out the need for a better understanding of environmental-form-as-experienced and, in the second section--much the longest part of the book--lays out a theory, partly based on the centrality of floor, wall, and roof as earlier explored in *Archetypes of Architecture*.[1] In the last part of the book, he uses Oslo's urban core as an applied context in which to demonstrate how his theory might have practical application for particular urban design problems.

The book provides several revelatory moments but does not offer the overarching power of *Archetypes of Architecture*, in which a simple conceptual structure held the various conceptual parts in elegant conceptual relationship. Unfortunately, this conceptual clarity is largely lacking in Thiis-Evensen's new book. The conceptual structure that is presented too often seems arbitrary or beside the point rather than a set of experiential elements that readily interpenetrate and fold back on each other.

Very early on in part two, for example, Thiis-Evensen argues that, at all environment scales, urban forms and spaces involve five qualities: *contour, volume, surface, structure*, and *incision*. The reader is given no indication of where this particular set of elements arises or how exactly it has application to form-as-experienced. Later, Thiis-Evensen defines the cityscape in terms of buildings, streets, open spaces, and neighborhoods and then proceeds to found his visual analysis of the built-up city on these four levels. Again, no evidence or justification for this manner of levels is provided. Rather, the reader is asked to accept this outline as the best way for revealing the existential dynamics of the city-as-built-form.

Perhaps the most stimulating and usable part of the book is the section on the street as its overall form, walls, and floors are described to identify ways in which pathway experience can be given a sense of continuity and direction through design elements like cornices, corners, and paving pattern [a portion of this section is on p. 6]. Also stimulating are many of the drawings created by Thiis-Evensen's colleague Kolbjørn Nybø.

Overall, however, the book's conceptual framework lacks clarity and coherence. Unfortunately, the applied analyses of Oslo in the last part of the book are too general to crystallize the approach as it might be applied in one real-world context. The book is most useful in bits and pieces, particularly as it provides inroads for thinking about the phenomenology of urban built form. In this sense, the book is most closely related to Kevin Lynch's *Image of the City*, and it would be a useful exercise to think through similarities and differences in the two authors' approaches to urban visual legibility.

Because of the emphasis on urban form, a much more worrisome problem with Thiis-Evensen's book is its lack of consideration of the city as a dynamic field of movement. Here, one thinks of Bill Hillier's remarkable picture of the city as a network of potential interactions very much shaped by spatial qualities of the pathway network over which those interactions take place [see *EAP*, 4,2]. Like Lynch's work, Thiis-Evensen's presentation of the city is formal, visual, aesthetic--*static*. Such presentation is important to a phenomenology of citiness but must be complemented by the process-grounded fabric of movement-in-space which only so far Hillier has been able to unearth.

--David Seamon

NOTE

1. Thiis-Evensen argued in that book that architecture is the making of an inside in the midst of an outside. The specific way in which a building evokes a sense of openness or closure (relative degrees of the inside-outside relationship) can be clarified through a examination of floor, wall, and roof (the most basic architectural elements) as they express motion, weight, and substance. Thiis-Evensen's simple but effective structure allows one to look at a particular building and better understand, through its formal qualities, why it generates one style of architectural experience rather than another.

ISSN: 1083-9194

THE CUTTING STREET

The section below from Thiis-Evensen's Archetypes of Urbanism *discusses the relation between visual continuity and the cutting street–a pathway with more or less similar facades on either side and traversing an urban district. Of all street types, emphasizes Thiis-Evensen, the cutting street most accentuates forward motion. This section examines the relationship between spatial continuity and visual aspects of the cutting street's facades and cornices. We have reproduced only those illustrations most central to following the author's argument.*

...[T]he cornice, base, corners, the subdivisions of the facades and their horizontality and verticality are elements vital to the continuity of the cutting street (fig. 84). In the following examination, each of these elements will be explored individually.

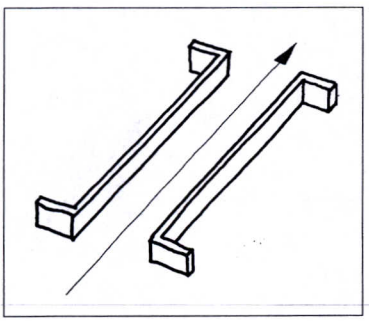

Fig. 84. Cutting street.

THE SUBDIVISION OF FACADES

In terms of subdivisions of the facades, maximum continuity will be achieved in street spaces which have a uniform cornice and are bordered by walls of either vertical or horizontal character (fig. 85).

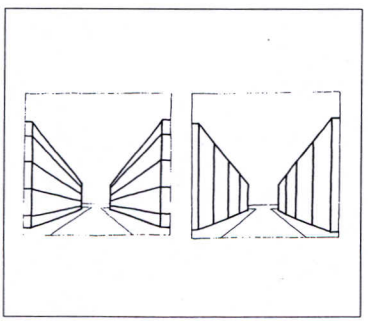

Fig. 85.

Of these two, horizontal subdivision affords the most continuity because the longitudinal accentuation itself emphasizes the direction of movement and reinforces the unbroken dynamic-forward tendency.

This kind of street space is typical of the open city in which modernism's rows of horizontal windows... or horizontal banding accentuate the passage itself. A similar overall effect is present in the dense city. The Parisian architecture of Haussmann, with its continuous balconies and Berlin architecture's emphasis of spandrels and cornices, is an example which comes to mind. Even though its effect is toned down, a grid façade such as that created by a curtain wall will have much the same effect because of the general tendency in a directional system for horizontal lines to dominate vertical lines.

A dominating vertical subdivision of the street walls will express continuity merely by the rhythmic repetition of identical elements, and by the fact that each element is narrower than it is wide. Such streets are typical of dense cities where the row house is the basic building block. Here, individual buildings on a street manifest themselves as independent individuals with varying articulation and detailing. This typology is common in square block developments of the 1800s and in the gabled streets of the Middle Ages.

What, then, can cause the breakdown of verticality and horizontality, and thereby continuity?

If we imagine a mixture of these two systems, still without breaking the cornice line, and with the introduction of a new vertical building on a horizontal street and the introduction of a new horizontal building on a vertical street, we see that the horizontal street "accepts" the incision better than the vertical street (fig. 88).

The reason is that in a horizontal street space continuity will continue to dominate. Vertical interjections are "ignored" and the eye continues its flight down the other side. Although the contrast is extreme and the vertical interjection severs the horizontal gesture, continuity is not similarly weakened. Horizontality still dominates.

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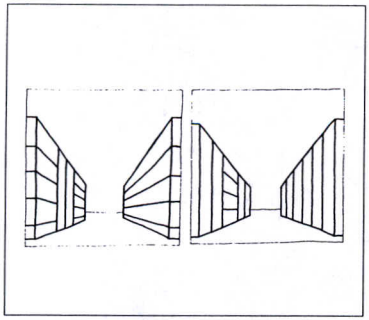

Fig. 88.

Conversely in a vertical street space, construction of a new horizontal building will disrupt any repetition based on a similarity between elements. This similarity, the very premise for continuity, will be broken down even though horizontality in another context would stress the longitudinal aspects of the situation. The horizontal incision will tend to "rupture" and split the repeition of the vertical rhythm.

THE CORNICE

A vertically accentuated street space can allow an interrupted cornice line without necessarily impeding the continuity of the space (fig. 91A). The breaches act as apart of the system itself--a row of individual structures. An interruption of the cornice line can be generated by sloping terrain, but also by formal variations whereby straight cornices contrast gables, shed roofs, or hip roofs.

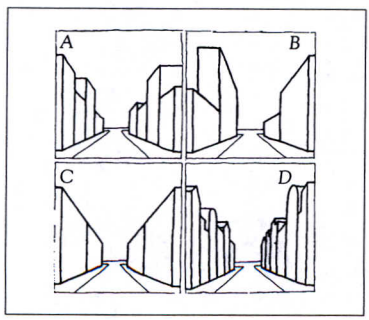

Fig. 91.

Still, continuity is especially dependent on the width of the cornice interruption. As with the aforementioned mixture of systems, a wide building in a vertical street disturbs the principle of narrowness which is a prerequisite for continuity through repetition. It follows then that a tall, wide building will be seen as an individual incision in the movement of space (fig. 91B). If a street consists of but a few large individual buildings, it is important for spatial continuity that the cornice line is uniform (91C). Conversely, street space consisting of a number of narrow buildings can withstand even major cornice line variations (fig. 91D).

A horizontally accentuated street space can withstand interruption of the cornice line to a lesser extent than can a vertically accentuated street space. The changes themselves stand in sharp contrast to the unbroken nature of this street type (fig. 92A). In horizontally accentuated longitudinal walls, especially in International Style buildings, we find that additions which break the cornice line are dealt with as independent added volumes above or behind the cornice (fig. 92B). Occasionally, the cornice rises at the corners forming an accentuation of street space expansion (fig. 92C). Other interruptions are more "random," often combined with a vertical interjection in the façade below, such as an entrance or stairway (fig. 92D). Thus the break in the cornice line is motivated as a separate "building" while visual continuity is maintained by horizontality on either side of the deviation.

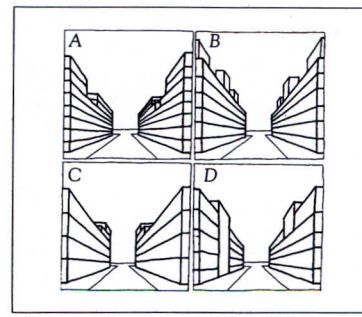

Fig. 92.

ISSN: 1083-9194

THE BASE

If we envision a street space in which the walls are discontinuous to the extreme with various cornice heights and widths, we find that the base and the corners are the most important elements in retaining cohesion.

If the base--the lowest part of the wall which meets the sidewalk--is uninterrupted and continuous, the street space will be tied together in spite of a visual disintegration of the upper parts of the facades (fig. 93A). Due to both its scale and its proximity, the base becomes more essential to the unity of the space than, for example, an uninterrupted cornice line.

Ways in which to tie the base together are numerous, from simple horizontal lines in the rustic work of Berlin architecture, via arcades and colonnades over the sidewalks of Southern Europe, to the rows of awnings and storefronts of Paris.

THE CORNERS

Accentuated corners are also able to bind together an otherwise disconnected streetscape to form a whole. If both corners are emphasized at the end of the street space, their form, proportions and articulation will be able to constitute an eye-catching gateway motif. The street space will either be defined as an autonomous place, or as a transition to another place outside of the street space (fig. 93B).

If the corners are located at the beginning of the street, an entrance is defined. If they are at the end, a sense of egress will be created, while accentuated corners at both ends will separate and define the space as an entity in and of itself (fig. 93D).

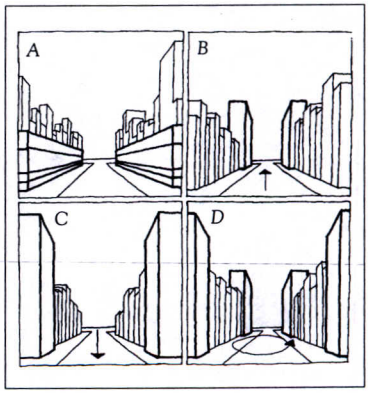

Fig. 93.

ROOTEDNESS IN PLACE AND BEING-AT-HOME

Ingrid Leman Stefanovic

This essay is a portion of a chapter from Stefanovic's just-published Safeguarding Our Common Future: Rethinking Sustainability, *a volume in the State University of New York series, "Environmental and Architectural Phenomenology." In her book, Stefanovic develops a careful rethinking of sustainability. She writes that her aim is "to overturn taken-for-granted assumptions of sustainable development so that we might more genuinely respond to unlimited needs within the reality of finite constraints."*

In part III of her book, from which we draw the selection below, Stefanovic gives attention to the phenomenon of place and emplacement, which she believes provides a foothold for grounding environmental responsibility and action in relation to particular individuals, groups, and localities. She argues that the ontological primacy of place might become the starting point for a place-based environmental ethics out of which might arise more sustainable ways of living.

If human being-in-the-world is, as philosopher Martin Heidegger describes it, a fundamental temporalizing and spatializing activity of implacement, it is clear that places within which we find ourselves are hardly incidental backdrops of our everyday existence. Instead, they virtually define who we are by conditioning our moods, our sense of meaning and orientation in the world. Rather than merely providing physical shelter or avenues for community development, a holistic, phenomenological description of places reveals that they are the primordial domain of our embodied existence.[1]

Once the ontological primacy of dwelling is acknowledged, it becomes easier to understand the full force of place attachment and place identity that develops within communities. For example, an environment may appear to some as aesthetically unpleasant but, for others who dwell there, the meaning of the place extends far beyond mere aesthetics, becoming absolutely essential to their sense of well-being and belonging.

In 1947, the first redevelopment proposal in Milwaukee was defeated by residents, one of whom reported: "Slums, they call us. Why, that's a terrible word. Those are our homes, our shrines! We live there!"[2] The meaning of places is constituted by more than aesthetics or economics or physical structures--or even all of these factors cumulatively. My holistic sense of who I am is, often, intimately tied to the places within which I dwell. Sense of place inevitably exceeds reductionist categories or inventories of characteristics that can be nearly catalogued, precisely because implacement is ontologically primordial rather than merely significant on an ontic level of hierarchical ordering of preferences.[3]

PRIMORDIAL POWER OF PLACE

Perhaps no society has understood the primordial power of place better than the aboriginals. Representing the World Council of Indigenous Peoples, Hayden Burgess writes: "Next to shooting indigenous peoples, the surest way to kill us is to separate us from our part of the Earth. Once separated, we will either perish in body, or our minds and spirits will be altered so that we end up mimicking foreign ways, adopting foreign languages, accepting foreign thoughts."[4] Rodolfo Stavenhagen agrees that "an Indian without land is a dead Indian."[5] In addressing the plight of Aborigines, Australian Senator Neville Bonner dramatically declared that "my race is psychologically scarred and such condition is a direct result of the dispossession of our traditional lands."[6] Belonging to the earth has been more than a slogan for the indigenous people of the world but has defined their very mode of being. Displacement from their homes as led to the deepest disorientation possible on a personal and social level as well.

A leader of the Kayapo of Brazil, Paulinho Paiakan, hopes that an understanding of indigenous cultures' ties to the land may educate modern, western society about the fundamental importance of caring for the earth. "I am trying to save the knowledge that the forests and this planet are alive," he reflects, "to give it back to you who have lost the understanding."[7]

RECALLING ROOTEDNESS OF PLACE

It is certainly true that, to some degree, technologically-driven global societies need to recall the primordial significance of rootedness to place. Dolores Hayden argues that the power of place remains essentially unexplored in American cities. She offers the possibility of a renewed awareness of urban landscape history as one avenue for reviving citizens' "public memory."[8] Unearthing a broad diversity of ethnic histories in the city of Los Angeles--a city typically cited for its apparent uniformity of place--

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Hayden shows how an awareness of local traditions may inspire a renewed appreciation of the significance of one's dwelling place.

It is important to learn from those cultures whose rootedness to place is so central to their existence. At the same time, I wonder if we need to look very far to contemplate the power of implacement. In North America, suburban sprawl--"the quintessential physical achievement of the United States"--has been the target of criticism of many champions of higher density, environmentally-friendly alternative settlement forms.[9] At the same time, however, these critics often realize how difficult it can be to modify peoples' perceptions and values that tie them to their dwelling places.

From the reckless destruction of agricultural lands and ecosystems to the pervasive dependence on automobiles, suburbs have been criticized by advocates of sustainable planning.[10] In many cases, these advocates realize that, from the purely technical point of view of environmental benefits and costs, suburban sprawl is no longer a sustainable settlement form. Modifying human perceptions of suburbs, however, has proved to be a major challenge.

Some studies have undertaken to identify and better understand suburbanites' cultural preferences.[11] The perception that new things are always better than old often pervades the suburbanite's consciousness, as does a sense of remaining close to nature and preserving rural ideals.[12] The car symbolizes the mobility and freedom that are often perceived as basic rights afforded to citizens of a western society aiming to preserve individual liberties. Generally, the destiny of the "American Dream" seems to have been captured in the vision of the suburb.[13]

THE FORCE OF BELONGING

The full power of these cultural values can only be appreciated once one recognizes the primordialmeaning of rootedness in place and being-at-home. Belonging to place is more than merely an emotional tie to suburbia for its citizens. That belonging also is constituted by something more than a catalogue of intellectual rationalizations for remaining in suburbs. Whether remaining in suburbia "for the sake of the children" or as an "escape from the frenzy of the city," simply addressing an inventory of rationalizations alone will not reach to the heart of the attraction for place.

Instead, there is good reason, in my view, to ponder more seriously the description of suburban dwellings as "havens."[14] In his phenomenology of the imagination, Gaston Bachelard reflects how "abstract, 'world-conscious' philosophers" believe that they can "know the universe before they know the house."[15] Nevertheless, "before he is 'cast into the world,' as claimed by certain hasty metaphysicis, man is laid in the cradle of his house. And always," Bachelard continues, "in our daydreams, the house is a large cradle. A concrete metaphysics cannot neglect this fact, this simple fact, all the more since this fact is a value, an important value, to which we return in our daydreaming."[16]

The value of house as haven is not merely one subjective "value" among others but instead points to the primordial, oneiric significance of home as shelter. No mere abstraction, home as haven congeals the most concrete reality of all--the need of a place that will nurture and protect its inhabitants from intrusion. That homes often do not accomplish this purpose--for example, in abusive relationships--does not undermine the fact that, on an oneiric level, home serves as "cradle" and as center.

Even the appeal of the automobile--a staple of suburban culture--can be seen as reflecting the notion of home as haven in new technologies. Some authors argue that the car may provide one of the last "free spaces" for refuge from the oppression of civilization, as "car time" comes to be one of the rare occasions for privacy.[17] Altogether, reflected in the suburban dream is an oneiric vision of the house that helps us to say: "I will be an inhabitant of the world, in spite of the world."[18]

TIME AND IMPLACEMENT

The appeal of home as center and as a place of peace suggests positive possibilities for moving toward sustainability. The places to which we are passionately tied are, clearly, those towards which our care will be most directed. David Seamon suggests that "rootedness in place promotes a more efficient use of energy, space and environment than today's place relationships, which emphasize social mobility and the frequent destruction of unique places."[19] The very roots of the NIMBY ("Not-In-My-Backyard") syndrome, often criticized as an anti-social sentiment, also reflect the positive possibilities of residents' fundamental need to protect the places wherein they dwell and to care, in a deep way, about the environment that sustains their homes.

On the other hand, as philosopher Mick Smith points out, "there is no reason to suppose, in general, that a language of *place*...need be environmentally friendly...[T]he development of language and place hand-in-hand *may* have produced the destruction of many features of the original prehuman landscape."[20] Thoughtfulness is not necessarily an element of belonging to place--or is it?

Let me suggest that when the temporal foundations of implacement are forgotten, there is a danger that the meaning of rootedness to place can degenerate into an inauthentic and even unethical interpretation of place. If rootedness to place is interpreted in terms of closure and static permanence, there is every reason to believe that the ontological meaning of place is at risk, as is the genuine search for sustainability. Consider, for instance, how the ethnic cleansing of the former Yugoslavia invites an unhappy, often deleterious interpretation of place as closed to non-nationals and outsiders.

Paradoxically, the very notion of rootedness in place can potentially lead to the destruction of place, if place comes to be viewed as a static accomplishment or as merely geographically bounded and thereby exclusionary of difference. Some people feel that it would be comforting to define place conclusively, establish once and for all its universal characteristics on the basis of some neat, hypostatized blueprint and then simply proceed to build good places. When we survey the quaint, comfortable and horrifyingly sterile subdivisions that were built in the name of the suburban dream, we know that such a model of good places is elusive and even destructive of the very essence of place, ontologically understood.

Poetic theorist Gerard Manley Hopkins warned that "perfection is dangerous because it is deceptive...Recovery must be by a breaking up, a violence..."[21] Static conceptions of perfect places are naive at best; at worst, they threaten the ontological significance of implacement. Gaston Bachelard understood that places are more than immutable, fixed accomplishments. "The real houses of memory," he wrote, "do not readily lend themselves to description. To describe them would be like showing them to visitors...The first, oneirically definitive house, must retain its shadows."[22]

Indeed, Bachelard cites Henri Bosco's novel, where a lamp waits in the window "and through it, the house, too, is waiting. The lamp is the symbol of prolonged waiting. It is an eye open to night," and, one might add, to change.[23] Place, in the end, is hardly a mere finished product or accomplished state, but more a temporal process. Genuine dwelling can remain close only if it avoids the closure of totalizing visions.

NEARNESS AND REMOTENESS

Heidegger has told us that "to be a human being...means to dwell."[24] Just as humans are temporal and changing, so too are dwelling places. Edward Casey agrees that "human beings are...restless creatures; they cannot remain stationary in one room for more than twenty-four hours without going stir crazy. The problem is the stationariness, not the singleness of the room."[25] Implacement, therefore, is more than a permanent state but, instead, a resonating of the interplay between nearness and familiarity, on the one hand, and open possibilities on the other.

As Heidegger has suggested, if our fundamental structure of comportment towards the world is one of anticipatory projection and being-ahead-of-ourselves, that stance immediately invokes a reciprocal relation of nearness and remoteness. Entities that surround me in my environment are *not me* and yet, I try to bring them close to understand them, to appropriate them and situate them within my circle of meaningful order. Recalling the example of the lecture hall door, I could not begin to make my way to the door if I were not, in some sense, already "there" in my anticipatory stance and in terms of how I organized the room around this task of reaching the door.

Heidegger himself has clearly indicated how nearness and remoteness define our originary stance in-the-world. "There lies an essential tendency," he writes, "towards closeness. All the ways in which we speed things up, as we are more or less compelled to do today, push us on towards the conquest of remoteness."[26] Edward Casey takes up this thought by declaring that "the here and there, the near and far," he writes, "are the most pervasive parameters of place. Given that *parametrein* means 'to measure out,' we can say that every place we encounter (and know and remember) is measured out, given its full extent, by those four locative predicates."[27]

At the same time as we seek to conquer remoteness, we immediately invoke the phenomenon of *distance*. "Remoteness, like distance," Heidegger writes, "is a determinate categorial characteristic of entities whose nature is not that of Dasein."[28] As I

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appropriate the world by comprehending it and bringing it close, I also instinctively recognize that entities are at a distance from me. The lecture hall door is present to me, precisely as an entity that is situated further away from the desk by which I am standing. Nearness and remoteness reverberate in my implicit and meaningful ordering of place.

As Joseph Grange points out, it is our bodily posture that initiates us into such an ordering of place. By virtue of our postural setting, "'what is' appears initially to be on the vertical-horizontal axis; at the same time, 'what is' shows itself always in the first place to be straight ahead, over there, over against us."[29] Moreoever, the distancing occasioned through such embodied implacement is the condition of forethought and reflection.[30] Sometimes, I need to distance myself from an entity in order to see it better. On other occasions, my distance from entities motivates me to bring them closer by ordering them and explicitly relating them to one another reflectively. In both of these cases, one begins to see how representational, positivist thinking is, in some sense, a natural consequence of our distanced observation of the world, made possible by virtue of the postural setting of implacement.

This distanced relation of contention with the world is also the condition of building human settlements. Grange explains how the phenomenon of distance arising from posture and our ocular setting, in some sense, grounds our detachment from nature: "Without this sense of difference, we would be engulfed by our environment--drowned in an ever-shifting and thicking viscosity of sensations" and, moreover, "no built environment could ever be created. Engagement with nature requires a primary disengagement."[31]

The interplay beween nearness and remoteness is of primary ontological significance to the phenomenon of implacement. The reverberation between engagement and disengagement not only conditions our ordering of entities within places but similarly illumines the very meaning of place as temporal and alive. As we shall see, that reverberation will also inform a dialogical, place-based ethic that aims to guide us in our actions, not through the imposition of static principles and rules but, instead, by teaching us the meaning of being *attuned* to a balanced, *fitting relation* between human beings and their world.

NOTES

1. The phenomenologist who has written most eloquently and extensively on lived space and embodiment is Maurice Merleau-Ponty, especially in his *Phenomenology of Perception*, trans. Colin Smith (New York: Humanities Press, 1962
2. Quoted in R. Gutman and D. Popenoe, eds., *Neighbourhood, City and Metropolis*, (New York: Random House, 1970) p. 710.
3. Similar accounts of the force of potential or actual displacement are numerous within the literature. In Canada, a famous incident occurred several decades ago in Africville, Nova Scotia, when a buildings were levelled to the ground in the forced relocation of an entire community of predominently black people whose place was similarly labelled by politicians as a "slum." The extent of loss of dignity and direction of members of the community are brilliantly portrayed in a 1991 National Film Board of Canada documentary, entitled *Remember Africville* (Order # C9191 086.) The film grew out of an exhibit "Africville: A Spirit that Lives on" and a conference "Africville: Lessons for the Future" held at Mount Saint Vincent University, 1989. A doctoral thesis, referenced earlier, is also particularly insightful in its depiction of the meaning of loss of place. See Louise Million's *It was Home: A Phenomenology of Place and Involuntary Displacement as Illustrated by the Forced Dislocation of Five Southern Alberta Families in the Oldman River Dam Flood Area*, Unpublished Doctoral dissertation. Saybrook Institute, California: 1992.
4. Cited in Julian Burger, *First Peoples: a Future for the Indigenous World*, (New York: Doubleday, 1990) p. 122.
5. *Ibid.*
6. *Ibid*, p. 126.
7. *Ibid*, p. 32.
8. See Dolores Hayden, *The Power of Place: Urban Landscapes as Public History*, (Cambridge, MA: MIT Press, 1995.)
9. Quotation from Kenneth T. Jackson, *Crabgrass Frontier: The Suburbanization of the United States*, (New York: Oxford University Press, 1985
10. Recognizing the diversity of actual built settlements that fall into the category of suburbs, I use the latter term cautiously. Although some theorists have tried to evolve universal definitions of suburbia, these definitions often suffer, precisely because they are insensitive to the diversity of forms that suburbs can take. A definition that appeals to me because of its breadth is one supplied by Kenneth Jackson, who writes: "suburbia is both a planning type and a state of mind based on imagery and symbolism."(4-5) Jackson explores this vision in his *Crabgrass Frontier*.
11. See, for example, Brian Berry's catalogue of cultural preferences of suburbanites, found in *The Human Consequences of Urbanization*, (New York: St. Martin's Press, 1973.)
12. Kenneth T. Jackson, *op.cit.*
13. See Dolores Hayden, *Redesigning the American Dream* (New York: W.W. Norton, 1984.)

14. See *Ibid.*
15. Gaston Bachelard, *op.cit.*, pp. 4-5.
16. *Ibid*, p.
17. See "The Phenomenology of Automobility," in P. Freund and G. Martin, *The Ecology of the Automobile*, (Montreal: Black Rose Books, 1993) esp. p. 99.
18. Gaston Bachelard, *op.cit.*, p. 47.
19. "Afterword," in Ann Buttimer and David Seamon, eds., *The Human Experience of Space and Place*, (New York: St. Martin's Press, 1980) p. 194.
20. Mick Smith, "The Myth of Postmodernism," in *Postmodern Environmental Ethics*, Max. Oelschlaeger, ed., (New York: State University of New York Press, 1995) p. 265. The article is a thought-provoking reply to Jim Cheney's similarly engrossing "Postmodern Environmental Ethics: Ethics as Bioregional Narrative," found in the same volume.
21. Cited in *Literary Architecture: Essays Toward a Tradition*, by Ellen Eve Frank, (Berkeley: University of California Press, 1979) p. 81.
22. Gaston Bachelard, *op.cit.*, p. 13.
23. *Ibid*, p. 35.
24. Martin Heidegger, "Building Dwelling Thinking," *op.cit.*, p. 147.
25. Edward Casey, *Getting Back into Place* (Bloomington: Indiana Univ. Press), p. 300.
26. Martin Heidegger, *Being and Time*, p. 140.
27. Edward S. Casey, *op.cit.*, p. 63.
28. Martin Heidegger, *op.cit.*, p. 139.
29. Joseph Grange, *op.cit.*, p. 73.
30. *Ibid.*
31. *Ibid.*

HOPI NAVIGATION

All day the boat runs before the wind
Of the Bahamas
Over turquoise shallows
And marine chasms of a thousand fathoms.
A sail is opened to either side, the wings
Of a great bird.

We're navigating
Like the peaceful Hopi clans,
Who went everywhere that sea meets land,
Guided by white, towering cloud-altars
And at night the compass of constellations.

When the clans finished their sacred migration
Of the world, they fixed the center of their nation
And made their holy city in dry, hard
Mesas, bringing rain by invocation.

***

The boat makes a wake in the island indigo.

Under these waves were ancient temples and roads.

The drift of the sea and the pull of the tides
Have submerged some remains of the Hopi tribe.

In the dark, where the Hopi clans once walked,

Phosphorescent plankton make a wake of sparks.

--Christine Rhone

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What follows is the third and concluding part of a bibliography, the first two installments of which appeared in the first two issues of the 2000 volume of *EAP*. This bibliography is by no means complete; readers should forward additional references they feel should be included for a future addendum.

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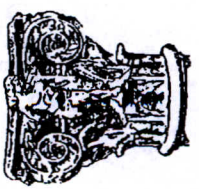

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